The Sammelband Flyleaf

N° 5 – April 2025

San Daniele del Friuli event

The twelfth international event of the Sammelband 15-16 project will be organised in San Daniele del Friuli in Italy from 10-12 April 2025. The conference is organised by the *Dipartimento di Studi Umanistici e del Patrimonio Culturale* of the University of Udine, with the collaboration of the *Biblioteca Guarneriana* of San Daniele and under the auspices of the *Associazione Italiana Biblioteche* (AIB).

After having tackled in previous events the fundamental questions relating to the historical Sammelbände, this event is centred on the analysis of single volumes, an approach encapsulated in the title of the event: «in uno volumine» – a typical expression of early library catalogues referring to the assembly of multiple elements in the same physical container. The goal is to present analysis of different examples taken from diverse parts of Renaissance Europe.

Continued on p. 2

Call for papers: Nicosia event

The conference in San Daniele del Friuli will be followed by a second event in 2025 to be held in Nicosia from 19 to 21 November. It will be organised by Natasha Constantinidou of the University of Cyprus. A call for papers is issued on the theme 'The Sammelband and instruction' - the deadline for submissions is 15 June 2025.

The full text of the call for papers is available on p. 6

In this issue

San Daniele programme	2
New bibliographical entries	4
Nicosia call for papers	6
Seeing the Sammelband	12
Meeting Katell Lavéant	10
Future events	15
The Colophon	16

SAN DANIELE DEL FRIULI EVENT

The « In uno volumine » conference will be divided into three major sessions, each comprising five to six 20 to 25 minute papers delivered in either English or Italian. Proceedings will begin with a short visit the *Guarneriana* library that will immeadiately be followed by a series of papers embracing a wide diversity of topics, from Sammelbände of Greek texts, to those comprising music. Rather than regroup papers thematically, chronologically or geographically, the organisers have sought to mix different case studies in order to facilitate comparative approaches.

The afternoon of Friday 11 April will be devoted to a hands-on workshop that will centre on various Sammelbände kept in the *Biblioteca Guarneriana,* while Saturday morning will be taken up by a meeting of the Sammelband 15-16 Research group, presentations of the recently published volume *Perdite e sopravvivenze del libro antico* (see *Flyleaf* n°5), and of the incunable cataloguing projects of the *Dipartimento di Studi Umanistici e del Patrimonio Culturale* of the University of Udine.

The conference is organised in the *Biblioteca Guarneriana* in San Daniele, located immeadiately next to the Cathedral dedicated to the Archangel Saint Michael. The proceedings will take place in the City Council chamber, which also doubles up as the reading room for the old library.

In uno volumine

XII incontro del gruppo Sammelband 15-16

GIOVEDÌ 10 APRILE

ore 9-10
accoglienza, saluti di apertura
e visita della biblioteca

ore 10-13
presiede la sessione
Malcolm Walsby

Iain Fenlon
(King's College Cambridge)
An unrecorded Sammelband of early printed music in Palma de Mallorca

Olga Gkiouleka
(University of Cyprus)
Learning Greek with a Sammelband: a 16th-century case study from Barcelona

presiede la sessione
Flavia Bruni

Anna Katharina Richter
(University of Zurich)
A Sammelband yet to be discovered: the first Scandinavian Griselda in its original context

Simona Inserra
(Università di Catania)
Commedie e tragedie, nuptialia *e sifilide, poesia e mnemotecnica, giochi, secreti,* cose ridiculose e belle, *in una ricca miscellanea rinascimentale di Montecassino*

Jorge Fragua Valdivieso
(University of Antwerp/Universidad Complutense de Madrid)
Bibliographical reconstruction and material understanding of the liturgical book

pausa pranzo

ore 15-18
presiede la sessione
Katell Lavéant

Sabrina Minuzzi
(Università di Udine)
New tricks for provenance lost in Sammelbände: documentary evidence, coloured edges and historical catalogues

Nicholas Pickwoad
(University of the Arts, London)
A Sammelband containing one incunable and five manuscripts at Blickling Hall (Norfolk), originally from the convent of Campus Regis, near Delft

Justine Andrieux
(ENSSIB, Lyon)
Debating medical truth within a single volume: Paracelsic and Galenic errors in Sammelband form

Neil Harris
(Università di Udine)
Quaritch thoughts. The antiquarian book trade and the background to a miscellany at the British Library

VENERDÌ 11 APRILE

ore 9.30-13
presiede la sessione
Matilde Malaspina

Laurent Guillo
(CESR, Tours)
A particular example of a musical Sammelband from Antwerp, ca. 1560

Rozanne Versendaal, Pauline Bobichon
(Utrecht University)
Preserving multilingual texts from the sixteenth century: the case of the Sammelband Paris, Bibliothèque Mazarine, 4° 10149-1 [Res]

Shanti Graheli
(Glasgow University)
The circulation and consumption of Italian printed music in 16th-century France: Mazarine, 4° 10919 D [Res]

presiede la sessione
Patrizia Bertini Malgarini

Elena Fogolin
(Università di Udine)
Sammelbände of Roman incunabula: Inc.qt.3008 b at the Württembergische Landesbibliothek Stuttgart and other case studies from southern German libraries

Bart Jaski
(Utrecht University Library)
A Carthusian Cologne Sammelband in Utrecht University Library

Claudia Giordano
(Soprintendenza di Siracusa, Beni archivistici e librari)
Cataloghi e «legati». Scrivere di tracce

pausa pranzo

15-18
laboratorio pratico condotto da
Natasha Constantinidou,
Malcolm Walsby, Ester Camilla Peric

SABATO 12 APRILE

ore 9.30-11
riunione del gruppo Sammelband 15-16

ore 11.30
Natasha Constantinidou, Shanti Graheli, Bart Jaski e Malcolm Walsby
presentano il volume
Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee, a cura di Amandine Bonesso (Udine, Forum, 2024)

Chiuderà l'evento la presentazione del progetto
Incunaboli in Friuli,
dedicato alla catalogazione delle edizioni del Quattrocento conservate in biblioteche di Udine e provincia, a cura di Neil Harris, Elena Fogolin, Ester Camilla Peric, Corinna Simonini, Francesca Tamburlini

UNIVERSITÀ DEGLI STUDI DI UDINE
HIC SUNT FUTURA

DIPARTIMENTO DI STUDI UMANISTICI E DEL PATRIMONIO CULTURALE

centre gabriel naudé

CITTA' DI SAN DANIELE DEL FRIULI

CIVICA BIBLIOTECA GUARNERIANA

Comitato scientifico e organizzatore
Neil Harris
Ester Camilla Peric
(Università di Udine)

Contatti
estercamilla.peric@uniud.it

10-12 aprile 2025
Biblioteca Guarneriana, San Daniele del Friuli

A Sammelband Bibliography

New entries

Blake, Liza. 'Margaret Cavendish's Sammelbände: Bound-Together Volumes and Joined Texts in Cavendish's Corpus', ***Early Modern Women: An Interdisciplinary Journal,*** **19 (2024), 30-63.**

« This article analyses how Margaret Cavendish devised and created Sammelbände by collecting multiple copies of her works that she organised into large collected volumes in order to ensure that readers would be able to to read the texts she had written in light of one another, despite the fact that they often dealt with completely different subjects. The author argues that though Cavendish thus tried to give an overall coherence to her work that did not exist in published form. In so doing, she ensured that the theories she developed in natural philosophy were immediately linked to her poetry and drama as well as to her political writings. Her Sammelbände were thus volumes that transcended disciplinary boundaries and encouraged a different type of reading experience. »

Bühler, Curt F.. 'A Rhenish 'Sammelband' of the Fifteenth Century: "Libri impressi cum notis manuscriptis - IV"', ***Traditio*****, 4 (1946), 429-435.**

« In this short article Curt Bühler discusses a Sammelband owned by the Pierpont Morgan Library (PML 22222) mixing printed and manuscript materials. The volume, assembled in the closing years of the fifteenth century, somewhere in the neighbourhood of the Rhine, show an uncommon variety of subject-matter, gathering together texts of historical, political, social and scientific interest. Particularly interesting is an Herbarius, compiled by a Rhenish scribe but of Italian origin as can be surmised by geographical references and vocabulary. »

Midanik, Shaun. 'Picture Bound: Customized Books of Prints and the Myth of the Ideal Series', in Christopher D. Fletcher & Walter S. Melion (eds), ***Customised Books in Early Modern Europe and the Americas, 1400–1700*** **(Leiden: Brill, 2023), 372-401.**

« This article reassesses the prevailing view that books of prints are not books at all, by considering them as Sammelbände—both as compilations containing multiple editions of prints bound together as a single book and as volumes composed of fragments. To make his points, Midanik concentrates mainly on seventeenth-century of examples of such print Sammelbände. He argues that series of prints do not happen to be bound together; but that they are formal decisions conciously made by their owners that affect the meaning of their contents. The author ultimately challenges the notion that books of prints are not 'real' books, emphasising their fluidity and importance as a distinct medium. »

Robinson, Olivia. 'A note on the provenance of Bibliotheque Nationale de France, Rés D.862, a collection of Colard mansion prints', *Journal of the Early Book Society*, 16 (2013), 249-259.

« This article reconsiders a Sammelband today held at the Bibliothèque nationale de France (Rés D.862), containing five vernacular texts printed between 1476 and 1484 by Colard Mansion in Bruges. While suggesting that Mansion could have marketed some of his texts in a way to encourage their inclusion in reader-compiled Sammelbände, the author discusses the provenance history of the volume as recorded by the catalogue of XV century books in the BnF (CIBN). Rather than a fifteenth century collection of texts which passed intact to an eighteenth-century owner (A.H.J. Van Der Cruisse) and then to the BnF, this Sammelband could indeed have been assembled by Joseph van Praet, head of the early printed books Department at the BnF when the works were acquired, through actions of deconstruction and reconstruction which appear inconsiderate to the modern historians, but were specific to the turbulent economic and political times of the late eighteenth and early nineteenth centuries. »

Vozar, Thomas Matthew. 'Constantijn Huygens, Antonius Thysius, and the Leiden University Sammelband of the Works of Margaret Cavendish' , *Quaerendo*, 54 (2024), 317-330.

« This article considers a Sammelband of the early works of Margaret Cavendish deposited at Leiden University Library in 1658. It examines the context of this donation, taking into account the role played by Cavendish's acquaintance, the Dutch diplomat and multilingual poet Constantijn Huygens, and the formal letter of acknowledgment supplied by the university's Rector Magnificus, Antonius Thysius the Younger. The assumption of previous scholarship that Huygens himself prepared the volume's unique Latin index or table of contents, which gave Continental readers unfamiliar with English some measure of access to Cavendish's vernacular writings, is further developed, and Thomas Warren is identified as the likely printer. The Sammelband is understood as a testament both to Cavendish's intellectual ambitions and to cultural connections between early modern England and the Netherlands. »

All the Sammelband articles that feature in the recently published Perdite e sopravvivenze del libro antico: il ruolo delle miscellanee*, volume have been added to the bibliography along with their English abstracts. The Sammelband bibliography, available online via Zotero and the project website, now contains 60 bibliographical references and synopses.*

The Sammelband and Instruction

Call for Papers
University of Cyprus, Nicosia

Beginning in 2019, the Sammelband 15-16 group has organised a series of workshops and conferences discussing, delineating and interrogating the subject of the Sammelband. The Sammelband is defined as a single volume which incorporates a number of separate early printed editions and sometimes works in manuscript, gathered and bound together. Previous events have discussed a series of aspects, ranging from the question of survival, destruction and dismantling of Sammelbaende, the study of single volumes, to issues of language as an organising principle in the choice of items which were bound together. It has been established that, even though a Sammelband often grouped individual copies in a random fashion, either to reduce the cost of binding individual books, or for the purpose of conservation, it frequently also had an internal coherence, bringing together books of the same subject, language, publisher etc.

The conference organised in Nicosia, in November 2025 will focus on books bound up in Sammelbände used in an instructional manner: these could range from the most obvious category of educational books (schoolbooks, or textbooks), to scholarly works, and manuals for various arts and crafts (medical books, military manuals, language learning, art manuals, how-to-books, books on cooking, lace, metallurgy, pottery, etc.). The volumes and texts in question could be either secular in nature, or religious (e.g. Catechisms). Many questions about their use still need to be resolved. What purpose was served for early modern users (readers, collectors) by binding them together? Was it for reference or comparison purposes, or simply storage and preservation, or just to save money? Sammelbände with editions of the classics, in particular, seem ubiquitous– can we distinguish between categories, such as volumes with only schoolbooks, volumes dedicated to scholarly editions, or even volumes devoted to a single language, such as Greek? Were these bound at the end of the books' useful existence, or can we identify signs of later usage as well?

Detail of blind-stamped medallions representing Melanchthon, Luther and Erasmus on a sixteenth-century German pig-skin binding preserved in the University of Cyprus library.

Were they used and bound where they were first produced, or do they show signs of provenance further removed, bearing witness to later owners?

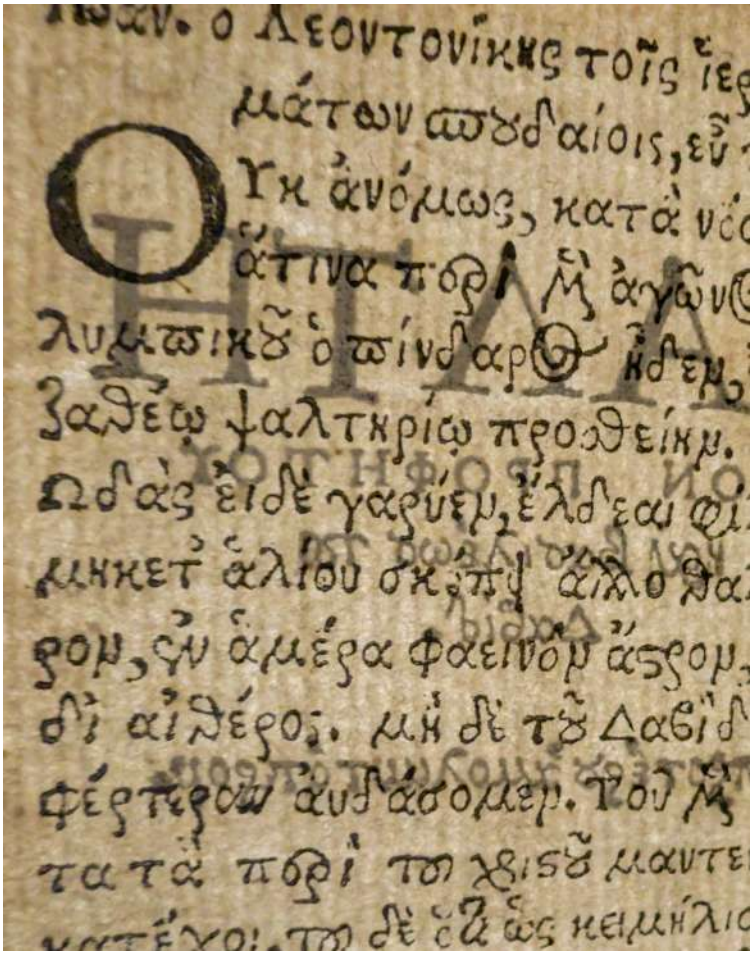
By combining an approach that views these items as artefacts with the study of Sammelbände of an instructional nature that were created soon after the first appearance of the editions (and not bound at a later century, or centuries), the aim of the workshop is to delve into the use of these books. The conference aims to highlight the material dimension of this approach and what this can offer to our understanding of the use, purpose, and context of these books.

The Sammelband group invites 20 min-contributions on composite volumes from the beginning of printing until the mid-seventeenth century with cases from all over Europe, and containing books in any classical or vernacular language, on genres such as, for instance:

- ⇒ schoolbooks
- ⇒ Catechisms
- ⇒ recipe books
- ⇒ instructional manuals
- ⇒ textbooks
- ⇒ medical books
- ⇒ mathematical books
- ⇒ language-learning books

This meeting will be the 13th organised by the international Sammelband 15-16 research group coordinated by Malcolm Walsby (Enssib), with the aim of bringing together book-historians, bibliographers, binding scholars, palaeographers, codicologists, and librarians, belonging to different countries and different fields of research, with a common purpose to study the Sammelband.

As in other events organised by the Sammelband group, the conference will also include a hands-on session at the Library of the University of Cyprus, where the participants will have the occasion to examine a sample of early printed books.



Detail of an edition of the Psalms printed in Antwerp for Joannes Grapheus in 1533, University of Cyprus library.

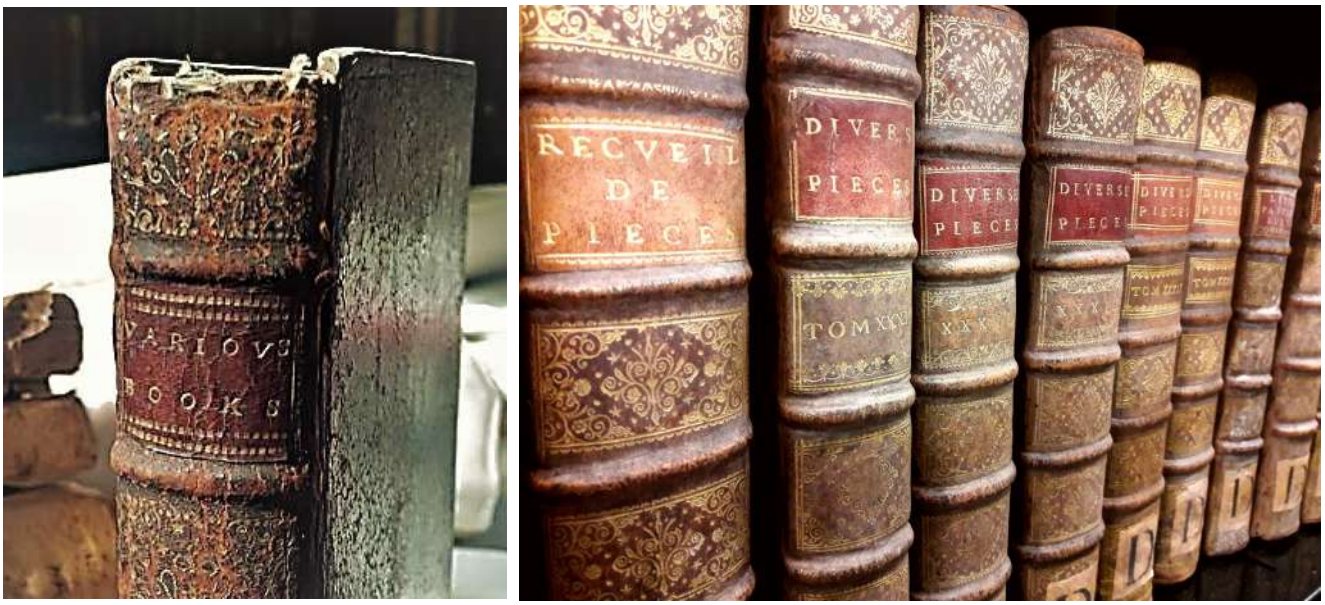
As in other visits, particular emphasis will be placed on books of local interest, in this case Renaissance editions of Greek texts.

The conference will be locally organised by Natasha Constantinidou (University of Cyprus), in collaboration with Malcolm Walsby (Enssib). Some funds towards the expenses of the participants will be made available. We invite researchers who would wish to present a 20 minute paper to send their proposal (with a title and a summary of no more than 300 words) to sammelband15.16@gmail.com, no later than 15 June 2025.

Seeing the Sammelband: The foredge titling of a Heidelberg volume

One of the recurrent problems of Sammelbände is that their presence if often difficult to detect. Library catalogues regularly render such books invisible: they concentrate on textual aspects and are more interested in logging the details of an edition rather than describing volumes fully. As a result, it is generally impossible to determine whether or not an imprint is in a binding alone, or alongside other items simply by looking at a catalogue entry. The same is true of digitisations. More often than not, a copy of an edition within a Sammelband is made available online without any link to (or mention of) the other imprints with which it is bound.

Such practices considerably reduce the visibility of Sammelbände for today's readers, but the Sammelband has always been a discreet presence in libraries. Though some title pieces on the spine gave clear indications of the diversity of their contents with formulations such as "Various books", "Diverses pièces" or "Recueil de pièces", this was not common practice and, indeed, seems to be most associated with bindings made in the late seventeenth or eighteenth centuries - at a time when the practice of binding different items together was no longer as ubiquitous as it had once been.



Examples of Sammelbände announced on the spines in the library of the *Centre culturel irlandais* in Paris and in the municipal library in Chaumont.

In most cases, the diverse nature of the content of volumes was ignored when it came to inscribing a title either on the spine or on the foredges of books. When any indication at all was given, the most common practice was simply to use the title and author of the item bound first, whether or not the edition was the largest or the most noteworthy. This was undoubtedly seen as a practical solution: it would obviously have been difficult to include the details of all the items that made up a large Sammelband of over ten different editions. When there were just two editions, it was much easier to accommodate, but even in these cases, it was not standard practice.

The manner in which the content of the volume was expressed is indicative of how it was considered. It is probable that an owner who had been responsible for the creation of a Sammelband would remember how it had been conceived, and the indication of the details of the first item would undoubtedly suffice as he would be able to deduce what had been included in the volume. But this would be of little help to other potential users of his library, or indeed to anyone who acquired or inherited it as a whole. The information given, its thoroughness and formulation, is therefore a useful clue as to how the volume was kept and used.

A volume now preserved in Heidelberg University library is particularly interesting in this regard. "Q 7629-0-49 Octav INC" includes four different in-quarto incunabula: Antoninus Florentinus's *Confessionale* [Speyer: Johann and Konrad Hist, ca 1487], Bartholomaeus de Chaimis's *Confessionale*. (Heidelberg: Heinrich Knoblochtzer, not after 1485), the *Modus confitendi et poenitendi* (Köln: Heinrich Quentell, 1492), and Andreas de Escobar's, *Modus confitendi*, (Köln: Heinrich Quentell, 1490).[1] A coherent volume conceived around the practice of Catholic confession but with constituent pieces of very unequal length, respectively, 126, 104, 18 and 8 leaves. It is worth noting that these editions were bound in order of the quantity of paper they required, which undoubtedly reflected their cost, all other things being equal.

Sammelband "Q 7629-0-49 Octav INC"
Heidelberg University library

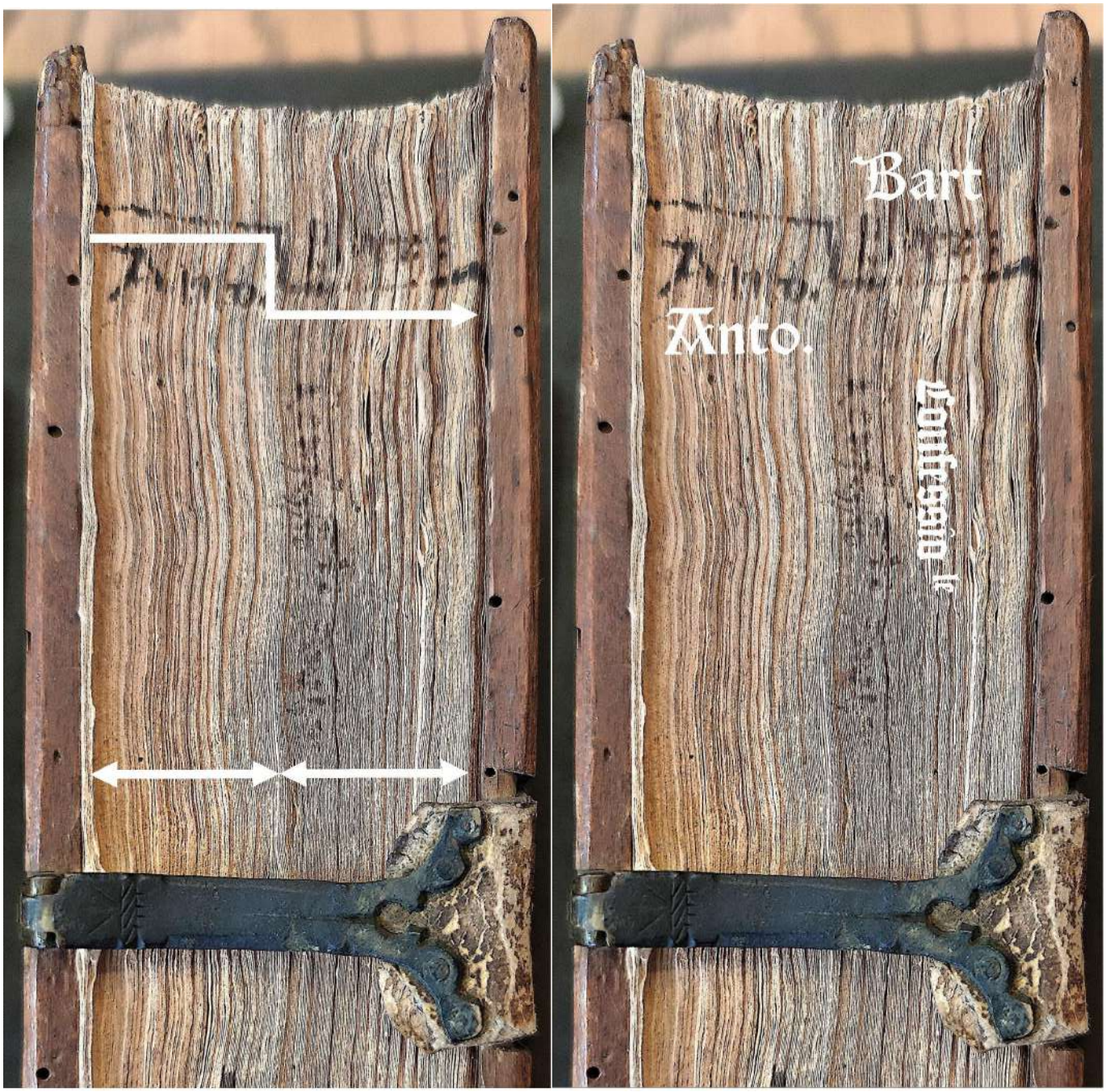
The binding seems to be contemporaneous of the editions it encases. Of typical Germanic nature, it has wooden boards partially covered with alum-tawed pigskin (quarter cover) – the front board has at a later stage been reinforced with an additional strip of parchment that has been folded and stuck down on the inside of the board. Sewing holes on one edge of the strip suggest that it is, in fact, recycled material - though added a long time ago, as is indicated by the woodworm holes that have also affected it. The binding also boasts a single clasp that leaves most of the foredge visible – perfect for inserting the title. The beginning of an ink annotation on the top left of the front board does suggest, however, that it might have been kept for a while front board outwards.

---

1. GW 2124, 6548, M13797, & 1831.

Some of the original context has been lost. The flyleaves are absent and the volume has suffered some damage. However, the foredge has an interesting tale to tell. It shows that the volume was conceived for easy access of the first and second pieces of the volume. Both are delimited by an inked line that correctly indicate the end of the first and the beginning of the second item. Additionally, a clear effort has been made to allow their identification. Either side of the line, a contemporary hand has inscribed an abbreviated form of the author's name, as well as a reference to their shared nature ('confessionale'), which happily applied to both.

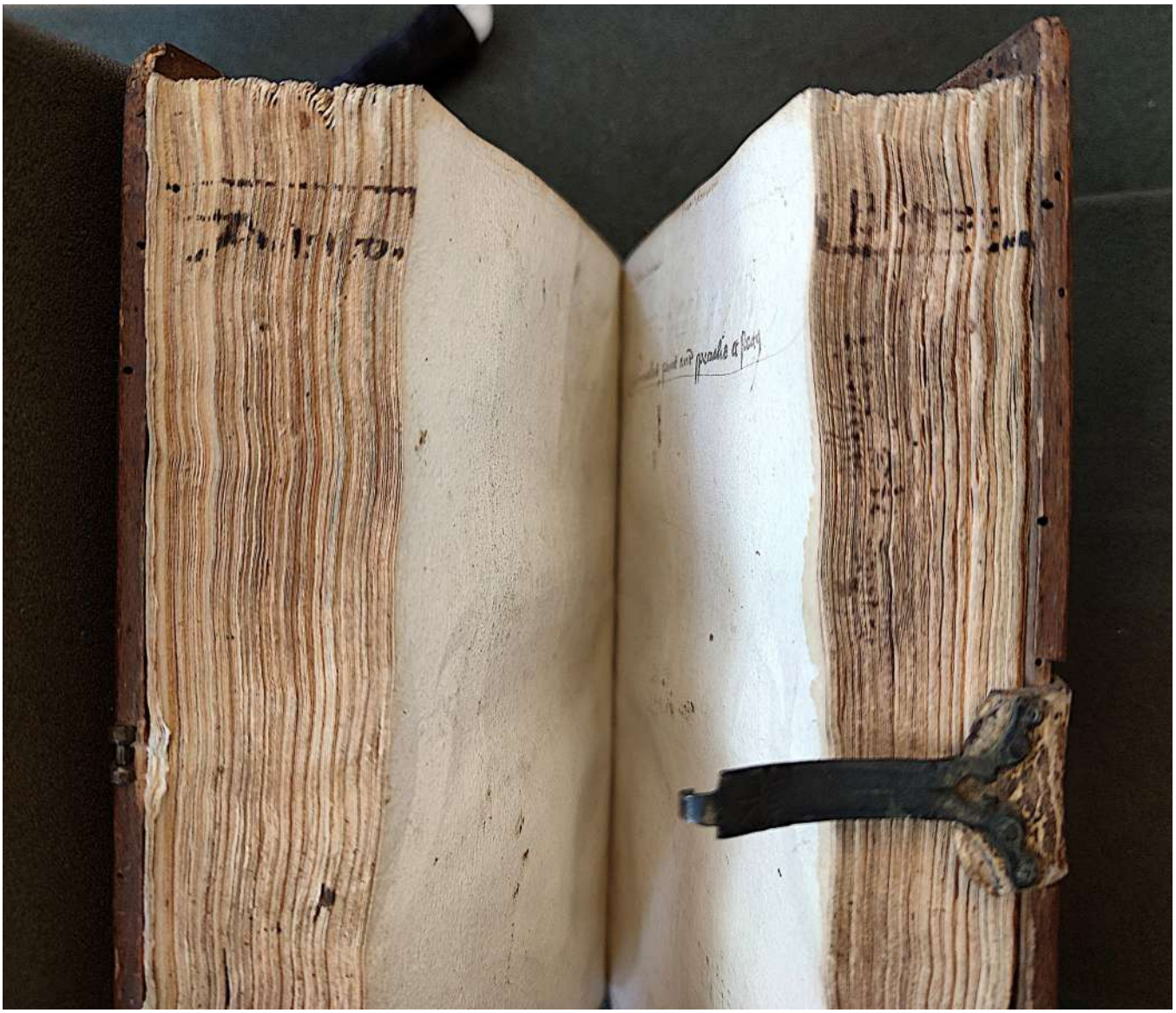
In this case, the foredge tells us both of the shared nature of the items and the desire to facilitate direct access to the second edition. But is also emphasises the limitations of this sort of indication. Neither the third nor the fourth piece are mentioned at all. The fact that together they barely rep-



resent 10 % of the leaves used in the volume means that there is simply insufficient space to add manuscript information about their contents, or indeed where they begin. Perhaps, as with their placement at the end of the volume, it might be suggested that they were in any case not considered important enough. A useful addendum, but not important enough to warrant any particular extra effort.

Overall, the Heidelberg Sammelband shows how manuscript inscriptions could make multi-item volumes immediately visible in libraries and draw the reader's attention with a clear demarcation between the major pieces in a volume. It also suggests that the decisions made in the order of the binding did reflect the user's priorities… and that smaller pieces often attracted the same level of neglect that they often suffer from today.

Malcolm Walsby,
Enssib, University of Lyon



Photos of the spine of Sammelband "Q 7629-0-49 Octav INC" and its manuscript annotations
Heidelberg University library

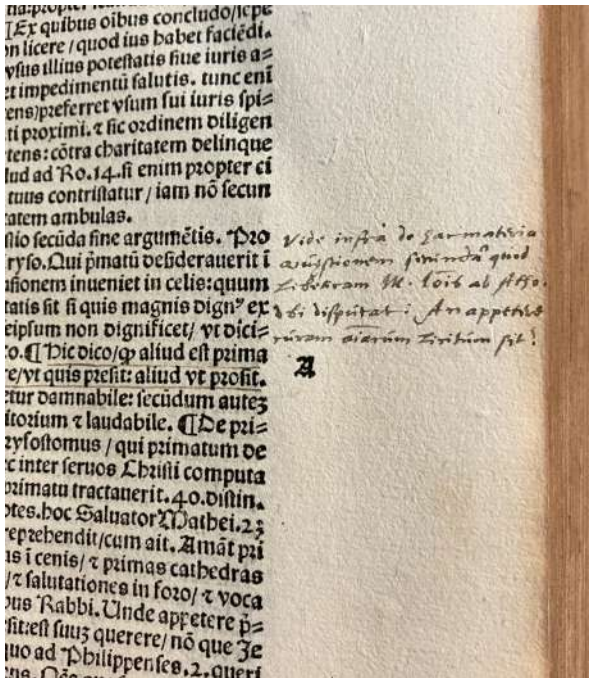
Fvj

Introducing project members

Katell Lavéant

My name is Katell Lavéant, and I am curator of printed collections at the Allard Pierson, the heritage institute of the University of Amsterdam. After a PhD on fifteenth- and sixteenth-century theatre culture in the Netherlands (2007), I discovered analytical bibliography by beginning to examine how early modern readers engaged with the volumes containing the literary texts I was studying.

The functions of old books as objects, and what their material characteristics reveal about their meaning and usage over time, immediately fascinated me. With one of my objects of study—the joyful, parodic literature of the sixteenth century—this aspect of research often proved frustrating, as most of the titles I studied had been separated from their original Sammelbände and rebound in luxurious bindings that had erased all material traces, when these texts became collectors' items for bibliophiles in the nineteenth century.



By contrast, *Sammelbände* proved to be a central concept in my other area of research: the private libraries that formed the foundation of public and university library collections in the Netherlands at the end of the sixteenth and the beginning of the seventeenth century. Many cities in the Northern Low Countries constituted their own public libraries, often by confiscating religious collections from Catholic institutions in the 1570s when their municipal authorities adopted Protestantism, but part of their collections came from donations of private collections. Because these public libraries remained as such or became university libraries, many of their volumes remained largely, if not entirely, unchanged since the seventeenth century, which allows to draw many insights from their materiality.

I am particularly drawn to the collections of individuals who constituted large private libraries, which were almost entirely absorbed into the holdings of these public libraries. Two cases I am working on are the library of Hubert van Buchell, now preserved at the Utrecht University Library, and the library of Jacob Buyck, now housed at the Allard Pierson. Due to their importance (over 2,500 titles today for van Buchell, and 1,000 for Buyck), the fact that a large portion of their volumes are Sammelbände, and their good state of preservation, it is possible to derive numerous analytical insights regarding the reading interests and thematic choices of these owners, particularly in terms of why they grouped certain titles together rather than others and how they annotated their books.

Additionally, their sources for book purchases, influenced by changes in their places of residence, are also revealing. Their choices of bindings are particularly interesting to study, both for practical and aesthetic reasons, as well as for conducting quantitative and economic analyses, since both van Buchell and Buyck left records of the prices they paid for their volumes. It is an extraordinary opportunity to have a relatively complete collection and a wealth of information, sometimes in their own handwriting, about these owners, which allows for a "thick description" of the practices involved in the creation of Sammelbände in the sixteenth century.

Since I began to focus on these profiles of book owners—erudite but not the most prominent humanists, interested in the upheavals of their time but not major political figures, affluent but not extremely wealthy—I realised that there are a number of comparable collections across various libraries in Europe, which I would like to continue studying. I believe my contribution to the Sammelband 15-16 network lies in deepening our understanding of the thematic connections between such collections, in order to bring forth a more complete view of how these types of readers built their collections and interacted with their books, as well as a more nuanced knowledge of the titles—often overlooked by current research—that formed a common body of knowledge for the readers of that time.

Katell Lavéant can be contacted via the email address: k.v.m.p.laveant@uva.nl

Printed ex-libris of the Laganas collection

DATES OF FORTHCOMING EVENTS FOR YOUR DIARY

19-21 November 2025

University of Cyprus, Nicosia.

University of Cyprus

Fvij

SAMMELBAND 15-16

ISSN 2680-5278

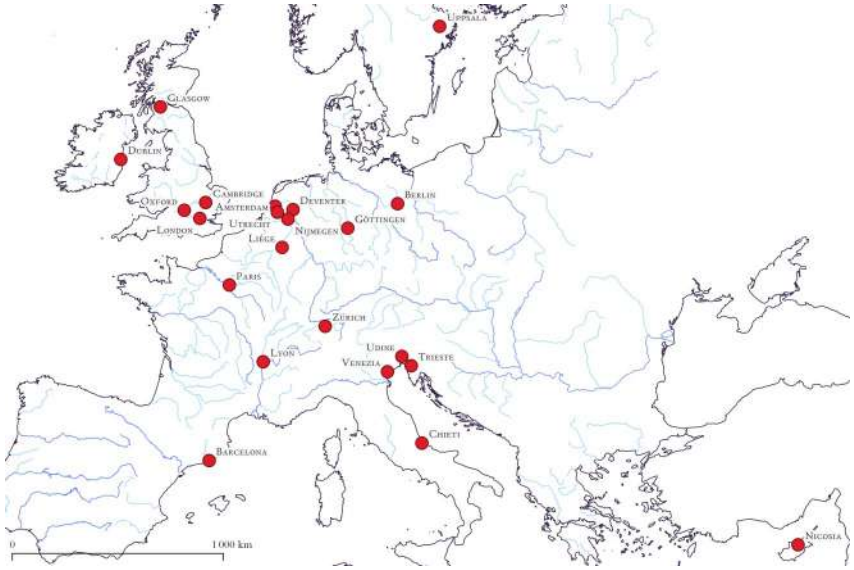
https://sammelband.hypotheses.org

Twitter: @sammelband15_16

Email: sammelband15.16@gmail.com

Sammelband 15-16 is a project that studies the creation and use of Sammelbände in fifteenth- and sixteenth-century Europe

THE SAMMELBAND 15-16 NETWORK



THE SAMMELBAND 15-16 ARE...

Renaud Adam
Bibliothèque universitaire de Liège, Belgium

Alex Alsemgeest
Rijksmuseum, Amsterdam, Netherlands

Christine Bénévent
Ecole nationale des chartes, Paris, France

Claudia Benvestito
Biblioteca Nazionale Marciana, Venice, Italy

Helwi Blom
Radboud University, Nijmegen, Netherlands

Mathilde Bombart
Université Lumière Lyon 2, France

Amandine Bonesso
Università degli studi di Trieste, Italy

Flavia Bruni
Università degli Studi 'Gabriele d'Annunzio', Chieti, Italy

Sergio Cappello
University of Udine, Italy

Hélène Cazes
University of Victoria, Canada

Christine Chevalier-Boyer
Centre Gabriel Naudé, Enssib, Lyon, France

Natasha Constantinidou
University of Cyprus, Nicosia, Cyprus

Falk Eisermann
Staatsbibliothek zu Berlin, Germany

Iain Fenlon
King's College Cambridge, England

Suzan Folkerts
Athenaeumbibliotheek, Deventer, Netherlands

Alessia Giachery
Biblioteca Nazionale Marciana, Venice, Italy

Rosa M. Gomes
University of Coimbra, Portugal

Shanti Graheli
University of Glasgow, Scotland

Ann-Marie Hansen
Trinity College Dublin, Ireland

Neil Harris
University of Udine, Italy

Renske Hoff
Utrecht University, Netherlands

Monique Hulvey
Centre Gabriel Naudé, Lyon, France

Bart Jaski
Utrecht University Library, Netherlands

Katell Lavéant
Allard Pierson, Amsterdam, Netherlands

Andrea van Leerdam
Utrecht University Library, Netherlands

Maud Lejeune
Centre Gabriel Naudé, ENS Lyon, France

Saskia Limbach
Universität Göttingen, Germany

Jason McElligott
Marsh's Library, Dublin, Ireland

Sabrina Minuzzi
University of Udine, Italy

Lucie Moruzzis
Archives Nationales, Paris, France

Ester Camilla Peric
University of Udine, Italy

Nicholas Pickwoad
University of the Arts, London, England

Anna Katharina Richter
University of Zurich, Switzerland

Pedro Rueda Ramírez
Universitat de Barcelona, Spain

Matthew Shaw
Queen's College Library, Oxford, England

Peter Sjökvist
Uppsala University Library, Sweden

Rozanne Versendaal
Utrecht University, Netherlands

Malcolm Walsby
Centre Gabriel Naudé, Enssib, Lyon, France